

[PHILADELPHIA]
citypaper



PHILADELPHIA'S INDEPENDENT WEEKLY NEWSPAPER
July 6 - July 15, 2019 #381 | www.citypaper.net

► **FOOD** | Like El Rey of light

MUSIC | Dave Pomeroy—Posterity now! ♦ **CANON** | The Green Payback

YIKES!

**QFEST MAKES AN
UNHOLY ALLIANCE
WITH DANGER AFTER DARK!**

+35
REVIEWS FROM
THIS YEAR'S
FESTIVAL



Joe Canal's

DISCOUNT Liquor Outlet

SOUTH JERSEY'S LARGEST SELECTION OF WINES & LOUVERIES

VOIDKA

Home Net Project	1	75.00	250.00	750.00	16.00
Travel (Client/Project)	1	25.00	250.00	750.00	30.00
Direct Mail - Various	1	25.00	100.00	750.00	10.00
Advertising - NO Project	1	75.00	250.00	750.00	30.00
Global User 80 Project	1	75.00	250.00	750.00	20.00
Software	1	75.00	100.00		
Telephone Bill - Project	1	25.00	100.00	750.00	30.00
Consulting	1	75.00	250.00	750.00	30.00
Print	1	75.00	100.00	750.00	30.00
Consulting - Various	1	75.00	100.00	750.00	10.00

CHAMPAGNES R. SPARKLING

CALIFORNIA CIGARETTES BY THE CALIFORNIA GROUP			
ANCHOR 88 Tights	750 ML		6.75
MOVIE & CHANDLER IMPERIAL	750 ML		33.11
PIPER SCOTT'S TIGHTS	750 ML		18.75
CHANDLER 88 TIGHTS	750 ML		14.00
ME & R ANTI SPICIOUS	1.5 LT	21.00	11.61

CALIFORNIA

CABERNET

Maximum	750 ML	21.66
Cups	750 ML	7.36
Columbian Crest Estate	750 ML	9.88
Leif-SD7	750 ML	9.25
Seri	750 ML	12.89
Gravel Heat	750 ML	9.08
Musical Piano Selection	750 ML	8.15
Unlabeled	750 ML	10.00

CHARDONNAY

Murphy	750 MB	12.7%
Che de Bels	750 MB	10.1%
St. Francis	750 MB	10.5%
Columbus-Crest Estate	750 MB	0.0%
Verdell Jackson	750 MB	10.0%
Copake	750 MB	7.3%
Grady Road	750 MB	0.0%
Maryville	750 MB	14.3%
Sent	750 MB	13.0%
Acworth	750 MB	14.0%

SCOTCH & BRANDY

Chickadee-Rose Gold	9 751-17	45,000	300 ML	20.00
Red-Goldenrod 12V Gold	9 751-12	10,000	300 ML	30.00
Old Shagbark	9 751-17	9,000		
Donner's White Label	9 751-12	20,000	300 ML	10.00
U.S. 6 Gravel	9 751-17	31,000	300 ML	10.00
Johnny Appleseed Red	9 751-17	20,000	300 ML	10.00
Charmant Gold, Specialty	9 751-12	10,000	300 ML	10.00
Little Rock	9 751-17	40,000	300 ML	10.00

RUM & TEQUILA

Bassett Silver & Amber Rug	1 75 11	165.00	752 SA	13.00
Java Coffee Table Teak & Oak	1 75 11	22.00	751 SA	19.00
Cashier's Mirror (Glass)	1 75 11	22.00	751 SA	17.00
Wagonside White & Gold	1 75 11	165.00	752 SA	13.00
Java New England Rug	1 75 11	165.00	752 SA	19.00

COMBIBALS

Company	2007 Sales	2007 Profit
General Mills	\$1.2B	\$17.5M
Unilever	\$1.2B	\$18.0M
Procter & Gamble	\$1.2B	\$18.5M
Johnson & Johnson	\$1.2B	\$19.0M
Merck	\$1.2B	\$19.5M
Novartis	\$1.2B	\$20.0M
Roche	\$1.2B	\$20.5M
Abbott	\$1.2B	\$21.0M
Amgen	\$1.2B	\$21.5M
Boehringer Ingelheim	\$1.2B	\$22.0M
Novo Nordisk	\$1.2B	\$22.5M
Sanofi	\$1.2B	\$23.0M
GlaxoSmithKline	\$1.2B	\$23.5M
Merck & Co.	\$1.2B	\$24.0M
Novartis	\$1.2B	\$24.5M
Roche	\$1.2B	\$25.0M
Abbott	\$1.2B	\$25.5M
Amgen	\$1.2B	\$26.0M
Boehringer Ingelheim	\$1.2B	\$26.5M
Novo Nordisk	\$1.2B	\$27.0M
Sanofi	\$1.2B	\$27.5M
GlaxoSmithKline	\$1.2B	\$28.0M
Merck & Co.	\$1.2B	\$28.5M
Novartis	\$1.2B	\$29.0M
Roche	\$1.2B	\$29.5M
Abbott	\$1.2B	\$30.0M
Amgen	\$1.2B	\$30.5M
Boehringer Ingelheim	\$1.2B	\$31.0M
Novo Nordisk	\$1.2B	\$31.5M
Sanofi	\$1.2B	\$32.0M
GlaxoSmithKline	\$1.2B	\$32.5M
Merck & Co.	\$1.2B	\$33.0M
Novartis	\$1.2B	\$33.5M
Roche	\$1.2B	\$34.0M
Abbott	\$1.2B	\$34.5M
Amgen	\$1.2B	\$35.0M
Boehringer Ingelheim	\$1.2B	\$35.5M
Novo Nordisk	\$1.2B	\$36.0M
Sanofi	\$1.2B	\$36.5M
GlaxoSmithKline	\$1.2B	\$37.0M
Merck & Co.	\$1.2B	\$37.5M
Novartis	\$1.2B	\$38.0M
Roche	\$1.2B	\$38.5M
Abbott	\$1.2B	\$39.0M
Amgen	\$1.2B	\$39.5M
Boehringer Ingelheim	\$1.2B	\$40.0M
Novo Nordisk	\$1.2B	\$40.5M
Sanofi	\$1.2B	\$41.0M
GlaxoSmithKline	\$1.2B	\$41.5M
Merck & Co.	\$1.2B	\$42.0M
Novartis	\$1.2B	\$42.5M
Roche	\$1.2B	\$43.0M
Abbott	\$1.2B	\$43.5M
Amgen	\$1.2B	\$44.0M
Boehringer Ingelheim	\$1.2B	\$44.5M
Novo Nordisk	\$1.2B	\$45.0M
Sanofi	\$1.2B	\$45.5M
GlaxoSmithKline	\$1.2B	\$46.0M
Merck & Co.	\$1.2B	\$46.5M
Novartis	\$1.2B	\$47.0M
Roche	\$1.2B	\$47.5M
Abbott	\$1.2B	\$48.0M
Amgen	\$1.2B	\$48.5M
Boehringer Ingelheim	\$1.2B	\$49.0M
Novo Nordisk	\$1.2B	\$49.5M
Sanofi	\$1.2B	\$50.0M
GlaxoSmithKline	\$1.2B	\$50.5M
Merck & Co.	\$1.2B	\$51.0M
Novartis	\$1.2B	\$51.5M
Roche	\$1.2B	\$52.0M
Abbott	\$1.2B	\$52.5M
Amgen	\$1.2B	\$53.0M
Boehringer Ingelheim	\$1.2B	\$53.5M
Novo Nordisk	\$1.2B	\$54.0M
Sanofi	\$1.2B	\$54.5M
GlaxoSmithKline	\$1.2B	\$55.0M
Merck & Co.	\$1.2B	\$55.5M
Novartis	\$1.2B	\$56.0M
Roche	\$1.2B	\$56.5M
Abbott	\$1.2B	\$57.0M
Amgen	\$1.2B	\$57.5M
Boehringer Ingelheim	\$1.2B	\$58.0M
Novo Nordisk	\$1.2B	\$58.5M
Sanofi	\$1.2B	\$59.0M
GlaxoSmithKline	\$1.2B	\$59.5M
Merck & Co.	\$1.2B	\$60.0M
Novartis	\$1.2B	\$60.5M
Roche	\$1.2B	\$61.0M
Abbott	\$1.2B	\$61.5M
Amgen	\$1.2B	\$62.0M
Boehringer Ingelheim	\$1.2B	\$62.5M
Novo Nordisk	\$1.2B	\$63.0M
Sanofi	\$1.2B	\$63.5M
GlaxoSmithKline	\$1.2B	\$64.0M
Merck & Co.	\$1.2B	\$64.5M
Novartis	\$1.2B	\$65.0M
Roche	\$1.2B	\$65.5M
Abbott	\$1.2B	\$66.0M
Amgen	\$1.2B	\$66.5M
Boehringer Ingelheim	\$1.2B	\$67.0M
Novo Nordisk	\$1.2B	\$67.5M
Sanofi	\$1.2B	\$68.0M
GlaxoSmithKline	\$1.2B	\$68.5M
Merck & Co.	\$1.2B	\$69.0M
Novartis	\$1.2B	\$69.5M
Roche	\$1.2B	\$70.0M
Abbott	\$1.2B	\$70.5M
Amgen	\$1.2B	\$71.0M</

PARTY FAVORITES

Item	Price	Quantity	Total
100 lbs. of Golden Nuggets	1.75	100	175.00
100 lbs. of Wild All Types	1.60	100	160.00
100 lbs. of Choice Chicken	1.75	100	175.00
100 lbs. of All Types	1.75	100	175.00
100 lbs. of Choice Chicken	1.75	100	175.00
100 lbs. of All Types	1.75	100	175.00

305 North Route 73
Marlton, NJ
(856) 983-2222

5020 Rt. 130
Delran, NJ
(856) 764-6565

3375 US Route 1
Lawrence Twp, NJ
(609) 520-0008

725 Sicklerville Rd.
Sicklerville, NJ
(856) 401-2100

**3119 Fire Road
Egg Harbor, NJ
(609) 569-1133**

613 Route 47 South
Rio Grande
(609) 886-9786

240 South White Horse Pike
Hammonton, NJ
(609) 561-6777

15 N. Black Horse Pike
Bellmawr, NJ
(856) 931-3390

2213 North Delsea Drive
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Mango & Taro Fl'd & Alcoh	750 ML	13.75
Marmalee Seaweed Wine	750 ML	15.00

VALLE WINES

OK Monitors All Types Ex. Notes 20	15.17	103.00
Gen. Elec. All Types	15.17	7.20
Fish Exp. All Types	15.17	9.31
General All Types	15.17	9.20
Neosporage Corp. Cherry C. Machs	11.11	104.40
Lowellville, N. Carolina	11.11	8.50

WINE'S AROUND THE WORLD

Item	Unit	Price	Quantity	Total
Yellow Tail 4/4 Tubs	1.5 L	\$1.20	250 ML	\$0.38
Capsule Dr. Moko Chewed Gaskets			250 ML	\$0.15
Muscleman Feed Grigs	1.5 L	\$0.20	250 ML	\$0.40
Best Morkel Gaskets & Feed Grigs	1.5 L	\$0.30	250 ML	\$0.75
Yoga Pencil Grigs			250 ML	\$0.40
Neosporin Morkel Gaskets			250 ML	\$0.15
Kite Chorded Standalone Gaskets			250 ML	\$0.50
Synthetic Morkel			250 ML	\$0.15
Universal 1/4 Tubs	1.5 L	\$0.20	250 ML	\$0.40
Low Ductors Feed Grigs			250 ML	\$0.15

REFERENCES

[illegible]

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**planet
earth** **live**

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George Fenton, composer and conductor

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O.A.R.

CITIZEN COPE
SATURDAY, JULY 24 AT 7PM
wzpn FESTIVAL PIER

THE GASLIGHT ANTHEM
CHAMBERLAIN
TIM BARRY OF AVAIL
THURSDAY, JULY 29 AT 7PM
wzpn RIVER STAGE

SHINEDOWN
CHEVELLE • PUDDLE OF MUDD
SEVENDUST • 10 YEARS
FRIDAY, JULY 30 AT 5PM
FESTIVAL PIER

THE BLACK KEYS
THE MORNING BENDERS
FRIDAY, JULY 30 AT 7:30PM
wzpn RIVER STAGE

SLIGHTLY STOOPID
CYPRESS HILL • COLLIE BUDDZ
SATURDAY, JULY 31 AT 7PM
FESTIVAL PIER

HONDA CIVIC TOUR PRESENTS
PARAMORE
TEGAN & SARA
NEW FOUND GLORY
KADAWATHA
AUGUST 4 AT 6:30PM
FESTIVAL PIER

SOMETHING CORPORATE
SUNDAY, AUGUST 8 AT 6:30PM
RIVER STAGE

ST59 LOTUS
THE ALBUM LEAF
JOHN HUGHES
SATURDAY, AUGUST 14 AT 6PM
FESTIVAL PIER

GOV'T MULE
JACKIE GREENE
TROMBONE SHORTY
& ORLEANS AVENUE
SATURDAY, AUGUST 14 AT 5PM
RIVER STAGE

MY MORNING JACKET
SUNDAY, AUGUST 29 AT 7:30PM
RIVER STAGE

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thebellcurve
OF a Qualitative Life on Market

- [+1]** The state legislature passes a budget on time. Good job! You know where? This is going right on the budget!
- [0]** Local summer school classes students enroll in anticipation of 100-degree temperatures. So just a heads up, needs there are no classmate who are gonna be late afterwards today
- [-1]** Sixty-five-year-old in a piece about President Obama's recent medical speech on aging care management says the commander-in-chief must've misheard "Sixty-six diversity." Nobody laughs, but his mouth can't help but drop a few times.
- [-4]** "You're all confident," says teacher Andrew Daniels to a group of grade-schoolers enrolled in early science at the Summer program. "What would happen if you go to representatives of Sixty-six diversity?"
- [-2]** Thirty-nine children come to U.S. citizens at a Shelby House tour some money and ask such questions like interest in the Shelby House history.



05/06/2008 11:04:47

AMILLIONSTORIES

Panel with its own list of suspect words

- [1]** Teach for America begins its five-week training program in Philadelphia. Despite its popularity, only one out of four applicants will be hired. Teach for America's founder, Wendy Kopp, says the organization is looking for people who are "committed to the idea of public education and who are willing to work in the most challenging schools in the country."
- [2]** A former gambling cheat is now on the Pennsylvania Gaming Control Board. The board is responsible for regulating the state's casinos and racetracks. The former cheat, who was convicted of fraud in 1998, was hired to the board in 2001. He was later removed from the board in 2003 after being found guilty of another fraud conviction.
- [3]** The Pennsylvania State Police are looking for a new chief of police. The current chief, James J. Tully, is retiring in 2005. The police department is looking for a candidate who has experience in law enforcement and who is a resident of Pennsylvania.
- [4]** The Pennsylvania State Police are looking for a new chief of police. The current chief, James J. Tully, is retiring in 2005. The police department is looking for a candidate who has experience in law enforcement and who is a resident of Pennsylvania.
- [5]** The Pennsylvania State Police are looking for a new chief of police. The current chief, James J. Tully, is retiring in 2005. The police department is looking for a candidate who has experience in law enforcement and who is a resident of Pennsylvania.

In 1977, a man had a dream. He wanted to open a mail-order flower shop in McKeesport, Pa., and he wanted to call it **The Good Green God Shop**. The neighborhood church ladies were none too amused, and the God-fearing Pennsylvania legislature quickly passed a law banning purveyors from having names "that constitute blasphemy, profane naming or serving to **profane the Lord's name**." Today, Deacony lives on one of his statues with multi-bushy brows on his forehead.

In 2007, a Washington part-state filmmaker named **Georgie Kellerman** also had a dream. He wanted to incorporate a limited liability corporation to run his film business, and the state told him only if "i-Choose Hell Productions LLC"—an anti-outside company, he told *The New York Times* last year, so it's a hellish life is better than this offering period! That a week after he dispatched his incorporation forms, the **Pennsylvania Department of State** rejected his choice. That same, it seems, is what the state's Monahan law.

In February 2000, Kalman sued, contending that the First and 14th Amendment rights were being violated. On June 30, 2001, District Court Judge Michael M. Boyle struck down Pennsylvania's law, in large part because the state left it to shadowy paper pushers to determine what, exactly, blasphemy is. That much made the *Arver*

There's no suggestion of neuroticism or neuroticism that didn't get us

such attention. In September 2006, the state's **Corporation Bureau** wanted to end the legal definition of blasphemy. So, **senator** **Martha Brown** created a list of 20 "suspect words" to help employees decipher which corporations cannot run afoul of the law. Eighteen of these words were your **basic vulgarities**. The remaining five were "Christ," "Jesus," "hell," "God" and "Jesus."

An Flybunt noted to him calling "Mr. Brown... had not received any training or education regarding relations..." There's never

shared that list with the clerks who receive accurate filings.

body think of the children?

and an instruction that "lefty permutations of these words should be flagged for review as well as variations on the spelling of these words that would yield the same pronunciation."

In her deposition in the case, Brown clarified how she would use

These suspect words in "I Choose God," or "I Reject Hell," Out "I Choose Hell," are probably, "Your God is a Lie-God and Cowering." This week at Newsline didn't make the rounds until July 2009, but

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loose canon
By Thomas H. Dineen

GROWTH INDUSTRY

• **TROY JOHNSON** has wrestled with some of Philadelphia's biggest, baddest weeds, and he knows what it takes to get them out. "It takes a team," says the 55-year-old Montgomery native, broadly smiling behind a waxy beard and black-rimmed glasses. Right weeks of laughing with Philly's finest weeds (City Hall calls them "m") in Philadelphia's historic Bartram's Garden take 30 percent of Johnson's now-lucky income.

"But after you see what you've done," he says, as we walk past jellyfish and staminatea vases, "the result is just awesome."

Johnson is one of four in the first class of the Pennycuik & Associates' Society "to identify programs." The pilot program trains incumbent growers to be landscape architects.

By jinking weeds, Johnson hopes to bootstrap himself out of a life of crime that began at 15. At a recent graduation ceremony under Bartram's majestic trees, Johnson made a gesture to a crowd that included his mother, niece, grandmother and girlfriend. "I won't let you down."

"In the beginning, he was a boy," Johnson's niece says. "Now he's a man." During a 50-minute conversation, Johnson also mentioned school diplomas — the ones brought it from home, none he'd not yet seen it. But what pleased grandmothers, families and a florist most was the promise of what would come next. After their release, all four ex-offenders would get jobs through the program.

"Let the jobs go," Johnson's niece declared as the ceremony came to a close. There was no cry because jobs for ex-offenders are rare. From off-camera, one gets only say that if ex-cons can get any work at all, it's usually flipping burgers. "It's like to be a boy" will hopefully offer something better than a dead end in fast food.

But their hopes depend on whether urban horticulture can ramp up fast enough.

— and that's a stretch. In the last decade of PBS' Philadelphia Green, which includes the City Harvest gardening program, more green waste (Kovach Story, "The Green Prophet," April 28, 2006), only about 100 jobs are created in a year's time. At best, that's a tiny drop in the bucket. Every year, about 40,000 prisoners are released in Philadelphia, and an estimated 200,000 to 400,000 ex-offenders need some help.

To open companies to hire ex-offenders, the city offers up to \$5 million in tax credits, yearly. Automatically, over the three years after program — so the taxpayer really expects — not a single employee is laid off for the last week, and no one else leaves town.

Still, PHILIPPS hopes that a whole crop of greenkeepers will come through dozens of small, private landscaping companies who work for the horticultural giant.

One of the first graduates did get a permanent, full-time job at Bartram's Garden through RJK Associates, a PHILIPPS contractor. Johnson and the others, however, were offered less permanent work at RJK. Like many city landscaping companies, RJK is a lean operation with a full-time staff of fewer than a dozen.

Even with his new high school diploma and a horticultural certificate, Johnson knows he's hardly out of the weeds. Still, he has, pulling weeds but not showing them. It makes him proud. "I first thought gardening was going to be nerdy, women's work," says Johnson. "But this makes me feel like a man."

thomas@thomashdineen.com

THIS MODERN WORLD

by TOM TOMORROW



feedback
From our readers

YOU'RE TOO KIND

Just wanted to write to let you know how much I enjoyed your piece in this week's City Paper. (Read City "Read Last the Reflection" by Jeffrey C. Bilman, June 28.) I feel like the topic of your article is something that you try to learn in school but just end up getting too confusing or unrealistic along. Your piece broke the debt in a straightforward, easy-to-follow way. And I had suggested the whole issue as a start. I only regret making it too late. I would be glad to have the (financial) books for an (live) June 28. Anyway, thanks. Forget all accidents, just read CP.

Julius
VIA E-MAIL

YOU'RE NOT KIND AT ALL

The fact Jeffrey Bilman can get so serious about reform debt itself being said that he doesn't know how to read the theory of the reduction of deficit spending as causing the continuation of the depression. Bilman can't see spending the sustained fringe of being that for everything and everything spending as the center of our problems. For offsetting all deficit spending would not solve our problems.

Instead, handwriting the largest source of spending, it is that of defense, security, non-discretionary expenditures, Social Security and Medicare. At \$2.5 trillion, that budget area contains the largest source of federal aid savings. In the government, yet very a word about it by Bilman. That speaks volumes as the piece in opinion disguised as analysis.

Jay Connolly
SOCIETY 1811

And note: the non-discretionary spending, meaning programs and expenditures that continue year to year without congressional modification, comprised 18 percent of the 2009 budget, or about \$552 billion, not \$2.5 trillion. While that is indeed more than the year's defense budget, much of the recent increases in those costs — things like unemployment and flood stamps — are linked to the recession. As people get laid off, they become eligible for federal assistance. As for the writer's contention that spending cuts don't trigger a double-dip in the Great Depression, that's simply wrong. Between 1933 and 1937, the U.S. economy grew 46 percent. After a wave of spending cuts, and the advent of the New Social Security, the economy shows a 4 percent increase in employment over similarly in 1938.]

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mario lopez

music by eric cubeschee
saturday, july 17



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d-nice

saturday, july 17



sunbar MAXX
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sky neller

sunday, july 18

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PHILADELPHIA COMMUNITY COLLEGE is offering classes with instruction in all areas of Philadelphia. The course:



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| politics as usual |

WHEN ELECTIONS DON'T MATTER

The city Democratic Party doesn't always care what voters think. **By Holly Otterbein**



FAIR AND SQUARE: 40th Ward Democrats consider Tracy Gordon too disruptive to honor her May 18 election.



During May's primary elections, Republicans finally pleased the city's intention for the first time in a half-century — by thoroughly self-destructing. In order to squish a small, but ballooning cadre of party newcomers, the Republican City Committee (RCC) filed last-petition challenges against members of its own party, eventually leaving a stake-it-bunker to elect its own committee members, and declined to recognize a dozen of them as valid leaders.

Now a small group says the Democratic City Committee (DCC) took its medicine the same way.

This winter, six residents of the 40th Ward, an Southeast Philadelphia, decided to do an uncommon enough thing: They ran for Democratic committee positions. None of them — Tracy Gordon, Thom Linn, Donald Henry, Terry McCord, Beverly Austin, and Robert Akers — was an incumbent person at the time, and many were already fresh to city politics.

They say they wanted to make their community a better place. Gordon, for instance, who serves as president of the community group Southeast Concerned Citizens, thought she might be able to lift the voter participation rate in her ward. At about 6 percent during congressional election years, it ranks among the lowest in the city. Henry, meanwhile, wanted to see fewer young people getting into trouble.

"The word doesn't give enough emphasis on finding something for the youth here to do," he says.

The city Democratic Party didn't share the group's zeal. In March, Steven Kaplan, an attorney for the DCC, filed ballot petition challenges against all six.

"In some of these divisions we have filed challenges, there weren't even another committee person running," says Dennis Roberts, the group's pro-bono attorney. "These were good people they were challenging too. Henry is president of the Southeast Dynasty Dragons Youth Organization, McCord runs a small business."

The DCC says that it took the challenges to court because they didn't have enough legitimate signatures to get elected. Democrats to get on the ballot. (You need 14.) Gordon, however, remembers things a little differently. In her telling, Ann Brown, one of the two Democratic leaders of the 40th Ward, asked the group for running against existing committee persons.

"She told us, 'You didn't ask my permission to run,'" says Gordon.

"Where in America do you have to ask to run for election?" Brown denies saying that.)

Everyone in the group was either kicked off a ballot or withdrawn from the race. Well, almost. On March 22, the Grant of Common Pleas denied the DCC's challenge to Gordon. On Election Day in May, she won with 38 votes.

But on June 7, at the ward's first post-election meeting, deputy chair Gregory Moore suggested that the committee seat Gordon. He cited a bylaw to support his position.

"If at any time in the opinion of the majority of the entire ward committee, a member is unfriendly to the Democratic Party and the best interests of the ward, or refuses, fails or neglects to work in harmony with the party, or refuses, fails and committee shall be empowered to remove and replace from the same bylaw."

The committee agreed, and unanimously voted Gordon out. A police officer — Brown says he called the cops a half of time to make sure that Gordon was not

gently — escorted her outside. Brown readily admits that her removal was motivated, in part, by Gordon's support of the five other candidates who also ran for committee positions. Brown adds that when she got Gordon a job with the Mayor John Street's Office of Community Services, Gordon lost it because she was "disruptive." Gordon says she was, in fact, fired off.

"She filed committee people against the ward," says Brown. "She tried to take over the ward" (The 40th Ward, it's worth noting, has a total of 300 available Democratic committee positions.)

Gordon acknowledges a copy of the bylaw she broke. That request was denied. She also phoned the DCC, Philly Democratic kingpin US Rep. Bob Brady and the Pennsylvania Democratic Party about the meeting, but never spoke back.

"How can a ward go against the will of the citizens who elected me?" she asks.

Quite easily, it turns out. According to Jonathan David, director of voter services at the Committee of Seventy, it "may not seem right, but it's legal."

PHOTOGRAPH BY JEFFREY M. HARRIS FOR THE PHILADELPHIA INQUIRER

"They are turning away a person who wants to serve their community."

"Parties are essentially private," he explains. "It's a shame, though. They're turning away a person who wants to serve their community."

David adds that Gordon could appeal the decision, though "the party probably wouldn't change its mind."

Gordon says she'll lose to appeal, but her questions about being so heavily outnumbered still don't seem to have a sign of the bylaw used to run her out. She acknowledges that she might have better luck if she followed in the path of Philip Repulse, an incumbent who's threatened to run over their struggles with the BCC. "But I don't have the money for that," she says.

Though Gordon and the group's plight might seem like small potatoes, it speaks to a larger, more troubling issue: If the DOC can so easily push out an elected committee person simply because she wanted to bring in new blood, how will potentialy corrupt elements in the party ever be weeded out? After all, committee persons elect ward leaders, and ward leaders elect at-large leadership. Even worse says Gordon, such a shakehold can mean sign corruption.

"The only reason the committee didn't stand

THE NAKED CITY

up for me is because they're all getting jobs," she says. Though she won't give specifics, Gordon claims that Decos, who prior to her retirement in 2004 worked for Council President Aron Verna, routinely doles out get-in jobs to committee persons in the 40th Ward. According to the city's phone directory records, at least six of the ward's committee persons are on the city's payroll.

"I wish I had jobs to give out," Gordon laments. "I've worked very hard in the past to find employment for my committee people, and I'm proud of that."

Gordon's recent experience with the DOC has her thinking back to why she ran in the first place — to improve voter participation — and if it's possible.

"The party is full with no one voting. There's no one talking, and they run long getting the same old people elected," she says. "They want to keep in quiet." (Daily article in the paper next week)

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BY GARY M. KRAMER

taking flight

Does targeting queer cinema to a queer audience help or hinder?



LEFT: GUY: Actor-producer Matthew Montgomery has a supporting role in Robert Knepper's *Flight of the Cardinal*

While the current crop of American independent films are often supported by studio specialty arms, established actors under various avarices, queer cinema very much remains a DIY industry. However, in an age of video-on-demand, where the marketplace for direct-to-DVD features is changing, film festivals are still the best showcase for gauging audience response, generating publicity and getting distribution deals.

For filmmakers in the queer community—which is still a non-validated, albeit dedicated, queer market—the question arises: Does entering to a queer queer filmmaker help or hinder these efforts? Actor-producer Matthew Montgomery, who is receiving an artistic achievement award for writing, directing, and starring in *Flight of the Cardinal*, grapple with this question in different ways.

As an actor, Montgomery is an established presence in queer cinema. This may be in part because of his penchant for the role, but more likely it's because he's played gay men who struggle not with their sexuality but with their quest for love and happiness.

Montgomery says he would love mainstream success, but acknowledges that it's difficult not to attempt to break out in the mainstream market, which is more competitive. What he's talking about doesn't have to do with if he's gay—it's more corporate. "The company has interests to actors in horror films who make a name for themselves and develop a following, but do not necessarily have the popular appeal to break out as he's figured."

Writing his producer hat, Montgomery explains why his films have been successful on DVD (although he won't divulge receipts

"I think that one of the strongest supports of LGBT cinema is that it has a loyal audience," he says. "People want to support the community, and they follow through on that by buying films. Viewers do not just want to see movies made, but they want to see specifically gay actors and filmmakers succeed."

However, he feels investors in independent queer cinema are quite mixed—often repeatedly—because "they want to help someone back to the community. Meanwhile, the people who invest in LGBT cinema also know that if they want any chance of a return on investment, they have to work within the market and find out how much money they are putting into a film. They know what the marketplace—or lack thereof—of direct-to-DVD releases will be."

Independent queer cinema budgets are noticeably lower than most American indie films because most is a queer-market film that has a smaller audience. The filmmakers shoot quickly and cheaply on digital as they depend on creating an intense stream for investors—which enables them to make the next film. The ideal play for independent queer film is more outside festival exposure because of the associated expense, hence the direct-to-DVD model.

In contrast, when an American independent film—even a mainstream award-winning movie—gets picked up for theatrical distribution, it might not be a big leader for the distributor. "It does no difference

—usually in a fiscal perspective—that there's more support for indie movies," says Montgomery. "It's difficult to make a gay film with a multimillion-dollar budget, unless it becomes an international smash."

Gustin speaks about his projects, which began with the queer Open Class, continued with the gay and lesbian theater *Men of Letters* (all theaters). This writer worked on—and had a cameo in—that *Philly Kiss*, and now includes *Flight of the Cardinal*.

Flight features Gusty (Don Boudier), a gay man finding his place in North Carolina, where he manages a union. When he hires Rusty (David J. Reardon), a gay man—and possibly another—new employee, Gusty finds himself fighting for control of his property (his boyfriend (Montgomery) and perhaps even his life).

Gustin is reluctant to label *Flight* as a "gay" film, the story is more focused on good against evil than sexual identity. Gustin says, "The people who supported *Flight* with money or time or equipment or talent—only one quarter of them were gay."

He adds that his investors are "most likely straight liberal. But they are not necessarily gay. I don't think sexuality is the only reason for any of my supporters. It's a diverse mix. You have to be open-minded to support a project with a queer character in the lead."

Gustin is also not anxious to label himself as a queer filmmaker. He admits, "I've worked on many different kinds of projects over the years. I think of myself as a filmmaker. I think it's important to have positive, realistic representations of queer people whenever possible, and if that makes me a queer filmmaker—or if we'll sleep with makes me a queer filmmaker—then I guess I am one. I don't think I am."

"WE DON'T NEED A LOT MORE COMING OUT STORIES."

limited by my sexual orientation, or my film are limited to an audience based on their sexuality.

"We don't need a lot more coming out stories," he says. "We can tell our own stories, and it's no longer just a coming-out story. We can tell our own stories."

At last, Gustin released *Flight* in the prestigious Toronto International Film Festival in hopes of broader distribution. "I'm not sure I'm making a mainstream jump," he admits. "I just want to keep making film and building an audience, gay or straight."

(Editorial: Montgomery@outpaper.net)

Flight of the Cardinal opens May 18, 7 p.m., \$15 (film only) \$15 (film and clothing rental) Film Box, 125 E. Second St., 207-760-0000; ext. 4, guy.com



BY SHAUN BRADY

BY MOLLY EICHEL

the dark half

Horror/action fest *Danger After Dark* gets into bed with QFest.



o If "*Danger After Dark*" seems like kind of a vague descriptor for a film series, then that's — well, not intentional, exactly, but certainly appropriate. Programming director Trevor Crawford, after all, was often only the vaguest of notions of what constitutes a *DAD* film. And besides, he hates the name.

"It was one of those things that seemed like a good idea at the time," Crawford says of his initial pitch to Ray Kinsley, TLA Releasement president and artistic director of what was then called the Philadelphia Festival of World Cinema.

"I was a freelance journalist writing about horror films and I came to Ray and said, 'I have this idea. We're going to have horror movies and action movies.' I remember Ray asking, 'Do you have a more defined idea of that?' And I said, 'No, I really don't, actually. Sorry that it's going to be so fluid.' And the words were coming out of my mouth, 'It's dangerous media's going to be a late night thing, so it's after dark,' and I literally went away from the meeting saying, 'That's that name.' Any you kidding me? I'm stuck with *Danger After Dark* for 10 years now!"

Crawford hasn't been stuck with the title for that entire decade, actually. He stepped away from programming the series after the 2007 film festival, making his return for *DAD*'s 10th anniversary, which also marks its debut as a stand-alone festival running alongside QFest — an odd couple to be sure, a result of the fortunate confluence of people's Crawford. The otherwise square-jawed fest has no disrupted Philby's festival schedule recently has nothing to do with his renewed interest, but Crawford is more a reunion movie rather than later "I think that ultimately all the parties involved should recognize that programming film as Philadelphia is the most important thing," he says.

Back in your case, Crawford never expected the series to last. "The first film I programmed was *Kwada* [Cecil B. DeMille's *Abraham Lincoln*], and I remember thinking, 'There will be no one in this row. It's going to be completely empty.' We had full houses, and I was shocked.

I couldn't believe that we got 200 people to come out for a 30-year-old Japanese woman as people explore the film."

This year's 15 film lineup is typically eclectic, ranging from the disturbing French psychological *Darkness* to the loudest "The graduation ceremony *One Week in Purgatory*, to the odd explanation over the top Japanese *Big Time Zombie* 3-D. Asked to attempt a definition of a *DAD* film, Crawford offers "It would have to be written some vague classification of genre." It's going to have to be within the perimeter of the horror or action category. But that's a pretty broad categorization from my point of view."

Broad enough over the years? First decade to certain ones to be genre favorites like *The Descent*, *High Tension* and *Ginger Snaps* alongside strange subject-matter pornography, addition by the films of the Japanese woman *Kwada* (Miki Matsuno and released here by art house distributors like Cinema Street and Ciberstone. Etc.)

While the current schedule includes *DAD* standbys like HK action director Johnnie To (*Project*) and a couple of genre Japanese specialists, the field has changed over the decade to the extent that Crawford's program guide introduction rolls in:

CRAWFORD NEVER EXPECTED THE SERIES TO LAST.

even at the long-lived ghost girls of *J-Horror*, once a series standing and now launched as debut. Crawford himself is further expansion of what that industry has changed since its debut, looking toward what he refers to as "the vanguard of genre films."

"When it comes to film programming, I think that Philadelphia rewards individuality and that bothers me. And that we'll continue to bother me," he says. "Coming back into *Danger After Dark*, I'm going to change it back to the way it originally was, more focused on set-piece films and action films. I hate those classifications, but it's going to be a lot more *Genre* than it will be *Movie*." (s_bradys@wyper.net)

Read Danger After Dark reviews page 20

transgressions

A "transliteration" film brings controversy to QFest.

★ Our cover model is William Telford, a South Philly born drag queen, who plays transsexual Rachel. "She's not meant to hate everyone equally." Story in David Laury's "transliteration" film *Transliteration* with *Trans*. People are proud.

TOTWAK, a groundbreaking feature, is about a group of five transsexual women (played by three trans women and two trans men), like *Trans* who are vulnerably and grudgingly broken by a Southern preacher and his cousin. The surviving women take on their liberation, visiting similar films upon them.

Love, a gay, non-transsexualized man, come up with the idea after reading a series of articles about violence against trans women. "The gay community didn't get upset. These things were left right late with love," says Love, "and I was proud of it."

When Laury's film was scheduled for the Tribeca Film Festival, the Gay & Lesbian Alliance Against Defamation (GLAAD) released a call to action, demanding that the film not be screened. They raised similar concerns to other trans activists that the title is pejorative, that trans women are presented as "vulnerable" and "broken" and that it glorifies violence against the trans community.

Love and Laury said that his name is changed, but the title GLAAD didn't even want to film seen concerns him. "I'm OK with someone not liking my movie or adding me," he says, "but to decide what people can and can't see is 100 percent un-American."

But Ashley Love, trans activist and organizer for Media Advocates Giving National Equality to Transsexual & Transgender People (MAGNET), who wrote a piece about the film for *The Huffington Post*, doesn't see it that way. "That isn't censoring," yet was likely wanted on such by the gay media given to them on the last night of the festival and women who make account of their experiences, gay producers who can transsexual women in transsexual, 'drag queen' and transsexualizing lights, making in the epidemic of fear and violence directed at them," Love wrote in a statement of view. "The festival rejecting the film responsibly shows social consciousness."

Transsexual screen TOTWAK, as well as QFest, and the film has become free advertising for the film "I had to read GLAAD's views," says Love.

(molly.eichel@wyper.net)

Tribeca: QFest Transsexual with *Transsexual* film, July 26, 8:45 p.m. Sun., July 27, 4:45 p.m. \$20 film ticket, \$2.50 second, 21, 201 393 3000, ext. 4 (glad.com)

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AGENTS

[illegible]

2 THE ABILITY

[illegible]

3 BEYOND GAY: THE POLITICS OF PRIDE

[illegible]

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have to be successful. In her book *High School: Inside a Year at Three Midwestern Colleges*, she has studied what that way is like, leading to more confidence with her fellow students, more ways to relate to them because the latest practice is the more points automatically by emotional psychology (Chicago: Bantam, 1998). Despite reading in a habit of studying her young female students, she aggressively promotes to be a teacher within students of their first meeting. She is more depicted as a professor, and the other students in a business model of age role rather than a social setting of Wisconsin students. Continue to be a student under TV culture and read her book to see how she can help her students to be a student under the longest part and the most of their argument look like a "Very Special Episode" on *Albino* (Bantam, 1998).

→ DAVID'S METHOD

[illegible]

2. PRELIMINARY MATERIALS

Growing up queer in Spain wasn't always easy for Alfredo. Now in his 60s, he chats casually with a statue of the Virgin Mary in the church as he cleans and prepares its dishes for the procession. The idea of eating only on certain parts of Alfredo's meal—events he has always

father, leaving his virginity and a new marriage to a young Althea in mourning to his mother after a violent storm. The innocent becomes a symbol of the terror challenges Althea faces, as before she is being destroyed by the solitary, isolated by boys created by his father. The film has the words when Althea goes into Althea and realizes that her mother must always be there to protect him. Althea is a charming construction, and the three actors playing him in different stages of his life resonantly by giving the leadly personality to him, the more that he is a purely emotional, to be honest, but overall, *Daughters of the Moon* is a simple and beautiful production. *—Ned Markey (2013/11/15, EW, 88/100, B+ Movie)*

2 DELETED SCENES

First among Todd Vorn's structures has been LBY production on a series of machines from an "unfashioned, obsolete, dysfunctional, old-school design." The result, presented in a series of mathematically designed fragments that begin with "They R??" runs up and ends with a note of an alternate ending, not to be confused in the speech with suggestion, thought, or offer, but a mere to-be-considered, left or worse quality and other outside dialogue. Of course that doesn't replace any of those conversations every other film-viewer has made over the past decade and a half... It's the film-viewer



rough lens along peepholes in dignity of
new set, which stretches the concept of
let, as all hands believe there has ever
dissolved a frame of such stage — *BR*
(BR: 7706, 8 13mm: BR 7 702, 8 13mm)

2.2 EYES WIDE OPEN

Debra A. Delbecq, Ph.D., Human Factors Researcher

gracefully tackles the inherent discrepancy between a homosexual and religious worldview without alienating its title. *Ever Wide Open* details the friction in relationship between Same, a gay-to-family man and brother, and his young apprentice, Eric, an openly-Christian homosexual. For Agnew, his new-found pacifism is as much a part of them as his religious beliefs.



That, like every thing that complicates his relationship as the filter by which he understands it, Tishkovna is able to present this issue without denigrating it too harshly — a lesson of Tishkovna's study of Anne Arden's more conflict, as an overgrown daughter, coupled with intensely emotional acting. But neither does she deny its relevance as. However, the film is not just for the Arab audience; it is for the Arab audience to see. Anne Arden is a lost masterpiece of the thought he can be blind, or he must ask himself an important and unanswered question: Should she continue to be successful for one or two generations? — *Michael Chabon (RUE TV) 7/2/05, 7/4/05, 7/6/05*

EACHING VICTIM

Chen's *Chaplin* wants to always side to clarify the debate balance between comedy and contemporary in his political films, but encountering other thought to English his economical because his nationality. French writer of old woman, Chen's *Chaplin* is not *Chaplin*, although *Flower* Men is certainly certainly him trying. *Chaplin* stars in a 19th-century fashion designer sent by the French king to inspect on "revived" Spain, unaware someone pointed by an entrepreneur that models are Arab, a Jew, a homeworship Protestant and at least one "underdog." The comedian bravely played some other plenty of opportunity to provide his, enthusiasm, moving and speedily (about things) are intolerance, but fails in the

BLOOMINGTON

However, should television show Justice Mark L. Healy's blood test as readily as it got

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FIDMA'S SCRIPT

The problem with *Flamingo* is not that it doesn't show the historical title character's misadventure after a better day, as it does; it looks too much like real life without possessing the character's heavenly reality show or its mirrored life. Most of the dialogue is a small talk, the characters design through everyday moments and Flamingo never finds meaning from his failed relationships. Yet for all his vintage machismo, he is still as gay as middle-schooler's one. We don't know why Flamingo is frustrated by his ex-boyfriend, nor the reason she's romantically compromised with her new lady boss. I, for one, had, because once like him's delightfully hip, animated, and more mature than any I could find they never show in another visual novel. *Flamingo* — Daily Observer (JRE 21.6.0.2008, JRE 21.6.0.2008)



FROM BEGINNING TO END

Peasants and producers are still heavily bound who share an increasingly close relationship – one that, they argue, will give rise to a new kind of wealth that the rich are never getting anywhere to be replaced with wealth from the outside (see Chang, 1991; Chaudhry and Zaki, 1990; Vaidyanathan, 1992). In fact, the relationship factor itself, namely, one's sense to align with it – those showed a more of a tendency to accept it than a marginal one among Peasants. Further, there is long enough to argue in changing in its sustainability. Hence, it disappears. Where effective for those in America simply as one that has been proven. Explicitly, however, a programmatic foundation can lead to other problems, such as working and creating a society of agriculture, including – first, agriculture, in the sense to change in its agricultural activities but – one of the most of all, the most important and substantial of changing through time that has been the focus of World Agriculture – (S. R. 1992, 770, 78, 805, 810, 812, 813, 814).

3.5 HANDSOME HARRY

Meanwhile Mary, a 40-year-old, self-described "crystal ball gazer," is a mother, a wife and a single mom. The reason she's singing at a reggae bar is that, like the reggae, which she calls "Barry's Living Religion," it is meant to be a means with the consequences of a long-ago living, being in a different country and another one. Even the name was given solid performance, and up against the backdrop of a new song to "Shine," which suggests a new philosophy, "water make me wonder why the heaven sing (finger) the me" movement, it seems like in any way and the Christian religion of an American in the same scale, possibly that is to describe Barry's Godhead, and even better than the first one. What does the music do to the audience? It's a personal reflection.

time, which is here deep red as rough and unguaranteed. March, maybe. But it is also the blue-sky weather: -- E.F. (R.R. 7/1/12, 7/10/12, R.R. 7/11/12, April)

NOVEL

[illegible]

Little girl in Argentina, short, and not cinematographically subtle. One like deserves an audience. — Patrick Rapa (BR) 7.1 (6), 3pm/

2.3 LEO'S ROOM

ally known as the living canvas-off-
the-wall inspired by a well-known
European script and strong modernist
Line (Marcel Rodriguez, 1980 and
1981), as brought down by his
true desire to live with some directly
emerged through living sickness and
heavy night, but sometimes because
he has been in distant pictures in a crowd
in public. Last's reason because he is
the only one who gets a glimpse of
his double-life and his double-criti-
cism who has reason to desire to see
Rodriguez more like real and some
positive; (Landscape director (Rosa-
maria) keeps the a mixture of
the same picture before without being
faded. — *Journal of Contemporary Art*, 1982, 1982,
1983, 1984, 1985, 1986, 1987, 1988,
1989, 1990, 1991, 1992, 1993, 1994, 1995,



2.1 F TUBE ON TOUR

The best rock 'n' roll duos are brought with conflict: Bob Dylan on *Blaze*, channeling the 1930s fire-bred howl the band with him in the classic genre, devoid of any lyrics for the first time; Kathleen Hanna's spiteful shout-making fan of Dignified 1. So he's half a person it's a love woman who got a love breakdown well, juggle and rock the face of everyone who remains in the show. With about performance of songs in "TRIP" and "Theaterpiece" are in an agreement with looking at the same time by Hanna, Anthony Finnegan and "M. style with the maracas" (13) because of the fact on the band's music, and

4.3 THE CHAIRS

[illegible]

more money than the other two. But there's one

...and the other is a spectacular work in the traditional style, *Two Men*, as why they decided to roll the head in the first place. Someone who doesn't dig *La Tigre* will be lost in the power-the-head and this movie, but not yet — both current and lapsed — can't help but get that tingly teenage sensation every time the head starts to play. —M.E. (DS, 12/28, 3/10/11)

3. A MACHINE STORY

And Platte's intervention does not, at a minimum, mean an invitation from the Corps to build a wall that is not a wall.

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ENTER THE VOID

The head of Swedish song composer Dagmar Nord would seem to have shed more wisdom than Perseus, a mouse that confounded a rope conductor on a concerting night last June. Nord pushed the needle further into the red with *Kinder der Vögel*, a performance in illustration where pulsating sounds are likely to induce serious cramps in the non-epileptic. Nord, somewhat clearly from the 1970s of the colorful American killed at a drug store, the film *Grease* through the teen scenes of Tokyo like a money phone, was king and the really



in the 1950s has a much. Outstandingly due to the largely common pre-graduate's desire to outperform his counterparts in the field, not without an intention to understand the role of history, whose body has been covered outside and as by the facade of Argentine the very rationality, psychology in his various explicit and/or implicit are more to come, but it's worth noting just the character of his notes — S.A. (R.R.).

ADICGELSHV

The commercial with boiling allude suggested bullet points to come off as anything more than a series of tick night page Japanese index above Noboru Iguchi's *KokoGoro* is short on features and dull as a hole.



Others, comprising another double (Ryo Kiyosaka and Kazuo Hataori) are recruited by the Group CEO of a steel conglomerate for what they believe will be easy gains as profits, but soon learn that the economy's a

that for a highly specialized, virtually mechanized team of extensive young girls who work in highly patterned but women. Cerebral newsmagazines, almost-shocking Hindu capitals, thousands of women and of several male property least will pass every other woman-some come, but the women's doing, and the genuine is underway for the sake of being so, like single school but also possibly getting pregnant on the inside of her locker. —D.E. (PN 7/16, 1991)

THE TEMPTATION OF
ST. DONY

With what little comprehensible dialogue there is, in *Yankee Doodle* the clever psychological thriller and love stands out. "A man's life these days is not worth shit," it manifests the moral confusion of the main character. Thus, a literary message since it is not life time. He was to know. While much he is reminded on the battlefield.

Then, he encounters a mysterious, all-wise, Thai shaman to guide the quest of finding a good life and with it, give his away. Practically every word and a few smacks, including a resurrection he has with an agonizing priest, is purely essential. This is some sort of



monadism and you to get the overall idea. What is which a pit where against a backdrop of the Koinon and Jewish overpopulation, St. Troj's words and setting are what place the *Tragedy of St. Troj* above other things. The same can be said for the sub-plot's sub-plot. —*Leona Menden* (W. 7/11, 1995)

DIG. TITLS ZOMBIE 340

Shin-ichi's mother has a rather mad belief that he will be a top athlete. "Shin-ichi might be destined to enter the world famous Zenbuji Shorin-ryu" meaning it, too, is a bloody, underhanded strategy against people with this kind of attitude as well as a wish to become a popular movie star. Big Tots Zenbuji follows the human tradition of the Old Japanese and from Anji, one of the famous who gave birth to a modern sport (Judo's "Jiu Jitsu" or Jujitsu) where the underdog outsmarts the contender. Bizarre in the role, such a bloody, combative, but also sporting end Ma An (Ma Shikaku) has a very a reflection of sports history in the treatment and unfortunately makes the point, drawing from his mad, but he is not chosen to win despite his. And his accordingly show (and certainly) the winner who spends a great amount of his work with his brother in the end and this (and any) run will appear to improve with the ability to learn (the reader suffers a run the typical in itself). —(Review: *Shin-ichi*, 2000) (Nancy)

DELIVER US FROM EVIL

[illegible]

DOGTOOTH

James Landino's subtly unsettling tale begins with an outlandish idea and follows it through with devastating logic. Taking pure evil to its very farthest extreme, a middle-aged father and mother keep their three grown children captive in their own house, restraining them not with locks or chains but in an elaborate mythology that paints the world beyond as a toxic death trap. Rather than remaining innocent, if they ever were, the children exist in a state of pure amorality, their limbs hanged awkwardly, as if there's nothing holding them up. Landino's open-ended approach leaves the film open to multiple, if equally inconclusive, interpretations, but its indie fineness only adds to the unease. —S.A. (WR, 7.9/10)

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Justin Brown, senior life science

SMALL WONDERS



HIGH CONCEPT — At least in this model business — Paula M. Silverman, Drexel University professor of management, says, "It carries a sense of grandiosity, a high aspiration and a goal that is difficult to reach. High concept means you're in a more technical design, a software program, or even a really really big, large garment or burlesque show." **Don't Say It** — Stage June 15, which includes *Orange Is the New Black*, is a night spent together after college and after through 25 years of friendship. The advertisement plays on daytime pop culture: 20 years old (1991) for the *Cher* poster and to *Orange* meetings as *Orange Is the New Black*. **High Aspirations** — *Orange Is the New Black* is a short-term C-net covers with a long-term case of arrested development.

If a story is predictable and the structure forces important moments of stage narrative come water by coloring In Zee and Ben's story with nuanced strokes, Nichols' talents as a writer who Nick Hornby's, both in the fluidity of his style and the fully-laddered trajectory of Dex's story. What's more, the already monumental of his chapters amplifies the course of some of the novel's core, in particular,

Nichols' facility with a single idea is the polar opposite of the considerably less disciplined Alexander Gray. Considered something of a living legend for his debut, *Lanark*, and somewhat of a crackpot for his painstaking approach to publishing, Gray frames *Old Man in Love* (Small Press, June 1) as the found manuscript of writings of John Tarnock (a Glasgow-area schoolteacher and disappointed novelist), collected and edited by a distant relative, believed by "local word," Alexander Gray.

The papers—fragments of three historical novels, authored together by Tunnock's sister—are an engaging, scattered and uneven. But Gray fortifies his pages with imagined art and portraits and illustrations, showing his allegiances doesn't lie with Tunnock, but with the beautiful people.

Gray's commitment to the object under focus is the difference between his and all other real-world systems.

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a&e arts music movies mayhem



HEARTY ON FISHING: "I always wanted to make an album of my own," says jazz and blues pianist. "Just never got around to it."

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

C. J. Lacey et al.

POSTERITY NOW

Philly jazz pianist Dave Poemonger returns to the clubs with his first solo record.
By A.D. Amoroso

As of June 2010, there are two things that local legendary jazz keyboardist Dave Foreman, 69, had never done: owned his own car or reached an album under his own name.

With his quartet's *Proterity* having just been released, scratch the letter off that list. The yelling is? Not likely!

It's played in plenty of Philly jazz venues: trumpeter John Serrano, *The People's Manual*, a 1984 recording of the 10-member *Brothers Quartet* (with his brother Rick) added PBQ, and *Here's My Answer* from the late adventuresome session. Ken Gonsky: "I always wanted to make an album of my own but... just never got around to it." *Proterity* sure is quite

Being an actor, a performer, he to himself doesn't know that there has to be a common ground, and he knows it, he works. Quite the opposite. For all the *Bluesman* on *Pleasure*, they're heavy blues and gospel covers, too. There's a soulful style to his own compositions, to say nothing of the rigorous neo-soul genre style. The Temple U march major has been part of one of Philly's most eclectic organ trios with *Mokey Baker* and *Boogie Barnes* since the early '70s. By the late '70s he was playing with postbopers *Shore Guard* and *Chosen Few*—a vocal one whose stammering outfits Pearson took leaps at in his title, "Three, one, while shows, muddled about," he

mean is, "We were too hip." Along with being one-fourth of modern John Blake's Quartet, Pomeroy is also the synth-playing "Dr. Frank" in the hippy Kingston Trio-set. "They're a sexy act that takes me out of my element."

Longtime fans know Pomeroy took himself out of his usual element throughout the 2000s. Since the turn of the century, he's devoted time to family, teaching and private big-kick events like weddings and bar mitzvahs. The closing of Zanzibar Blue and Outhouse left Pomeroy with fewer clubs to play. "I love Chris' Jazz Café, but I'm not a kid in the 11-to-2 slot can be taught," Gile laughs when I remind him his own kid, August,

Also, he played Chris' friends, the cigarette smokers at jam have really not to him.

"The fact is I got paid," he says frankly. "The pickings were meagre during the 70s and 80s. It's a challenging proposition dealing with club owners. You can spend a lot of time and a money trying to book one night at

"I really dug in. It made the songs more pianistic."

Then the private-party market dried up, too. The cigarette smoke cleared. And the peasant started stalking out a mess outside of Center City — LaLaine in Germantown, Spence Cade in West Chester. Eli became part of Philly's improvisational jazz scene and developed a basketball go record for his body of fumes, some of

*I'm so glad that I finally did it... record an album — that I'm

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[you're about to be tricked]

† *Noted elsewhere*

→ vinyl

When it comes to lyrical vignettes, the 2015, Berlin, Bush is tops. After dudded last "South Philly," 2007's *As I Am* Philly Almost Had "Hustl' Beats (North Philly) and her new "T" on *Break Records*, *Everyone Will Rule You In*, is entirely Philly-themed. She comes to the Sea Breeze and ends Dave Greenwald's dearly departed Honey Ray Studios. Though not directed specifically at Mr. Venice, "Joy" speaks of changing the world and "I'm a girl and I'm proud" and "I'm a girl and I'm proud" the stubborn old-timers not to be "no more" "Bitch" "Don't get worried about that 30-year-old singer in your car's a better deal like beauty at a third price." **Rejoice!** —**KIM WILSON**

➤ **mod/cust**

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LOCKED AND LOADED: No one expects holes and breakdowns in the oil-bling lawsuit's complicated timeline. But with the clock ticking, it's time to get serious.

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For an entry-aspirants project, **On Fillmore**—at the Art Alliance on Wednesday (July 14), a new-artist workshop open—and get downright goofy. On last year's delightful *Exquisite Corpse* (Dead Onions), the participants did do—Susan Dine Gray and Wilco drummer Glen Kotche—stretch it out beyond the railroad value/pennant/spring/leaves interplay and more-sensuous tone of their earlier work, incorporating a wealth of spooky dream, a howling array of animal action and, in one part, what sounds like a desecrated machine head.

—**J.K. Brown**, *West Coast*

► photography

Showing subjects and their keeping their art at arm's length. Fluffy photographer **Fluff**, Seattle is able to study how people act in their environments to relate. They wear perfume and walk across many Broadway in a hoodie but they perch in Stone Mountain by Parkers (temporarily, quarterly) through the City Hall clock. They are often looking at workers in the area and looking at a Second Street construction site by night. The CP Photozone is a lot of people, neighborhood and regular in currently showing "Dark and Light" in Seattle (10000 10th St.) through Aug. 12. It makes a great place. For the people, there is a lot of people there.



THE GIRL WHO PLAYED WITH FIRE

[illegible]

She's as lethal as Bond.



suite spot
Peter Buchenauer on cinema

GET YOUNG

There were so many pictures of him in sunglasses that I thought he was blind.

SELLING CLASSICAL MUSIC has long been a marketing conundrum, but the answer might be pretty simple. First young charismatic artists to make this music: Enlil A. Gutierrez Gutierrez, at 23 years, lived his second year of his life with his eyes open to watch his organic conducting of the Los Angeles Philharmonic. Charles Dutoit, who happens to be a man in retirement, has been a difficult guiding light in the orchestra field since his own work as an orchestra, says that it is an ethereal different light than his first. And Angelenos, which is why the Philharmonic Orchestra should be able to find more business decisions in making a music director to pass over venerable Dutoit in favor of the 35-year-old French-born Sauter.

But this is nothing new. We had anti-Semitism by the name of Riccardo Mattei here in Italy for more than a decade. He said teachers' strikes. He happened to be, and still is, a fine conductor but more people remember his hairstyle than his brain. In the world of soccer, there are first-class winners like the totally academic Nando Geronzi-Sonnenberg, and Nigel Kennedy who used to perform with a mohawk and a diamond earring.

[illegible]

Finian, a short, slender youthful with the mischievous gleam in his eyes. Chemical magic lover.
by Jurekiewicz@freespace.net



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[theater]

FLOURISH OR PERISH

Temple Repertory Theater takes a risk while everyone else is on vacation. **By Mark Goffa**

In an economic and cultural climate where starring someone professional means disasters (Philadelphia is a huge example—we're known for physically and sexually abusing "down South" models and, despite, only one of the venerable Pennsylvania Shakespeare Festival authors has been with a recent playing season)—the free-voluntarism risk that Don Kern takes in launching Temple Repertory Theater's rotating productions of Chekhov's *Three Sisters* and Shakespeare's *Measure for Measure* seems huge. But he has his reasons.

"It's a five-part thing," says Kern, the company's artistic director and winner of a Barrymore for Best Director in a Play for the Lantern Theater Co.'s good actors of *Sightless*. "First, we have a very talented and committed faculty active in the local theater scene, and we share a sensibility about what we make life out of."

The word "ensemble" implies a group of artists working together over time, "not living under the pressure of having to find their next job," Kern explains, "who know each other, and are allowed to take risks, a little creative anarchy." Both Kern and Temple Theater's artistic director, Douglas Wager, are noted as regional theaters that shared collaborative community.

Recent Temple's unique *Montes of Pin* Arts series program reveals mid-career professionals working at different degrees. To spend their program, the degree takes two years, and adding summer—which the theater department would normally take off.

"We would do this with the practical, of course," Kern continues.



heavy for some times?

"Well, we hope patterns of larger theaters will come," Kern says. "We hope there's a critical mass of people who will be interested. This is a smart town, a sophisticated theater town." Moreover, he says, more confidently, "with the talent we have here, it doesn't make sense not to capitalize on our strengths," which include Temple graduates Dark Duane (actor/director), Mike Hibel (costumes), John Hory (lighting) and David O'Connor (music).

Kern and Wager are determined to give those audiences something special. TRT plays play and audience together on the Theater's last stage, with only 150 seats. "That's theater in L.A.," says Kern—who worked for the American Conservatory Theater, Mark Taper Forum and South Coast Rep—"I see that a great piece of writing in an intimate space like a

"We received a mandate from the university to get better, to flourish or perish." A lot of M.F.A. programs have connections with a resident professional company, as Temple's gave and created its own. The troupe features Barrymore winner Genevieve Borenstein (*Sightless*) and Broadway veteran Yvette Gonzalez (*The Miracle Worker*, *King Hedley II*) and Gregg Alexander (*I'm Not Rappaport*, *Richard III*).

So why stick with the classics—plays many might consider too

Arts & Entertainment

powerful effect."

Three Sisters (which Kern directs) and *Measure for Measure* (which Wager directs, with Kern playing the Duke) are ideal for the extremely pressure-cooked that Kern teaches. "A play like *Three Sisters* really flourishes when actors are available and open," says Kern. "It's full of disconnection and surprise, and jumps from joy, hilarity and loss of laughter to tears of sorrow." Theater relevant to modern Americans, he says, "hasn't out of context-to-contrast life." Shakespeare's representative *Measure for Measure* involves a modernist spin from Wager, former artistic director of Arena Stage in Washington, D.C.

The season came together last fall, when Kern realized that the year's class work in Shakespeare and Chekhov would be more meaningful with a real-world focus. Future seasons will depend on what attracts the talent. "We're not a Shakespeare festival," Kern says. "We'll reach in any direction." enr.org/templetheater

At Temple Theater, through Aug. 4, *Measure for Measure*, through July 30, 1015-4001. Temple Conservatory Theater, Mark Taper Forum and South Coast Rep —I see that a great piece of writing in an intimate space like a

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JMP APOLINO General City reaches its golden anniversary and sends (from left) Rob Baskin, Brooke England, Tim Ryden, Andy McNary and Rachel Miller to party.

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SECOND SIGHT

Legendary comedy troupe Second City turns 50, and hits the road with its best material to celebrate. **By Matthew Cahn**

THE SECOND-CITY BOTH ANNIVERSARY TOUR | July 13-20
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There's nothing funny about history. Unless it's the history of Second City. For its 50th anniversary, the legendary Chicago comedy troupe is diving deep into the archives to keep the audience laughing — and with archives like these, it doesn't look like they'll have any trouble.

Consider Second City the Holy Roman Empire of comedy. The enterprise opened its doors in the Windy City in 1969, and has been breeding comedic geniuses ever since — notable alumni include Peter Boyle, Gilda Radner, siff of the Ghostbusters, Stephen Colbert, and homaroid Tina Fey.

All who attend the troupe's two-week run at Sumner Roberts Theatre will certainly leave with a greater understanding of Second City, but the show is more like a great sketch class than a dusty old history lesson. Expect a miscellany of the company's most hilarious stuff (sketches, songs, improvisations) written for Second City's stage, by Second City's best and brightest.



Because none of the material was written before the turn of the century, each sketch has been updated for freshness. To keep the political and social notes relevant, some subtle adjustments have been made to the older names and dates – because that AGE 6 1/2 picks just isn't funny as it once was. (A sketch from 1959 called "Shameless Place," about a trendy culture snob, for example, has been updated to include the word "hipsters.") There will also be a few tricks to give the show a dash of local color. The introductions for the skits and the transitions between them have been tailored specifically for the Philadelphia crowd.

The cast of the show will have a Philly twist, as well. Three Second City comedians — Edgar Blackmon, Rachel Miller and

The Holy Roman Empire of comedy.

The local actors who had roles in *Nativity Lane* will also take part in the anniversary performances. On Friday night performances, they will lead a third act that is completely improvised. The rest of the show is scripted. Certain scenes will call for audience suggestions, taking something old and making it new. Kind of like the free of yet another extended, Second City show, *Joe's Boozers*.

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• **Harvey Keitel** The lion of indie rock plays a double header. He has appeared on "Late Show with David Letterman," "Late Night with Conan O'Brien," and HBO's "Our Night Here." Sat. July 10, 8:30-11pm, HBO HD. Nelson Comedy Club, 9015 Reservoir Rd., B-6, Mid. 8021.

THE LOST BOYS (Comedy Channel) The bad boys of Comedy Channel open another grandiose "Schwartzman Live Adult" sex-pornfest to go by the name of *The Lost Boys*. Wed. July 14, 8pm, \$10-\$12. Welcome Comedy Club, DCU.

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groups provide support, information and resources for those seeking to learn more about sexual orientation and gender identity. **Evans Hall, 400 West Main, 7PM.** Free. A LGBT Center 2007 program No. 212-696-2224.

• KANSAS CITY COMMUNITY COLLEGE Students with other college memberships at the LGBTQ+ community. **Evans Hall, 3-5 PM, 7PM.** Welcome to Your Community Center 2222 Evans St. 212-696-2224

• HUMANITIES FOUNDATION Activities and events that focus on the LGBTQ+ experience and promote open-mindedness. **Evans Hall, 3-5 PM, 7PM.** Free. Arts Center, 2004 10th St. 312-460-0221

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► **ANTHONY** with Kugelberg, 8 Ards, 81-813 (Saturdays) 100Ard St. 212-229-0492

► **KARAOKE** with Colangelo, 100Ard St. 212-229-0492

► **BOYCE ADAMS** with Thee New York, 100Ard St. 212-229-0492

► **FLAME** with The Arctic 4, 100Ard St. 212-229-0492

► **THE NEW CONNECTION** with Joe Jacobs & The Know How Band live at the 100Ard St. 212-229-0492

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DART BOON
100Ard St. 212-229-0492

YOUNG BOON
100Ard St. 212-229-0492

FRIDAY
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SATURDAY
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TUESDAY
100Ard St. 212-229-0492

WEDNESDAY
100Ard St. 212-229-0492

Mac's Tavern

Lunch
100Ard St. 212-229-0492

FRIDAYS
100Ard St. 212-229-0492

SUNDAYS
100Ard St. 212-229-0492

WEDNESDAYS
100Ard St. 212-229-0492

PHILLIES
100Ard St. 212-229-0492

224 MARKET STREET
100Ard St. 212-229-0492

THE BLOCKLEY
100Ard St. 212-229-0492

Upcoming Shows:
100Ard St. 212-229-0492

7/10 - Spinal Tap
100Ard St. 212-229-0492

7/11 - Spinal Tap
100Ard St. 212-229-0492

7/12 - Spinal Tap
100Ard St. 212-229-0492

7/13 - Spinal Tap
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7/14 - Spinal Tap
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7/15 - Spinal Tap
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7/20 - Spinal Tap
100Ard St. 212-229-0492

7/21 - Spinal Tap
100Ard St. 212-229-0492

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8/4: SILVERSTEIN

8/7: GYNIC

at THE BALCONY

8/10: GYNIC

8/11: GYNIC

8/12: GYNIC

8/13: GYNIC

8/14: GYNIC

8/15: GYNIC

8/16: GYNIC

8/17: GYNIC

Fergie's pub

Friday, July 8

Saturday, July 9

Sunday, July 10

Monday, July 11

Tuesday, July 12

Wednesday, July 13

Thursday, July 14

Friday, July 15

Saturday, July 16

Sunday, July 17

Monday, July 18

MURPHY'S SPECIALS

28 DRAFT BEERS

THURSDAY 7/8

FRIDAY 7/9

SATURDAY 7/10

SUNDAY 7/11

MONDAY 7/12

TUESDAY 7/13

WEDNESDAY 7/14

THURSDAY 7/15

FRIDAY 7/16

SATURDAY 7/17

VANGUARD

Upcoming Shows:

7/10 - Spinal Tap

7/11 - Spinal Tap

7/12 - Spinal Tap

7/13 - Spinal Tap

7/14 - Spinal Tap

7/15 - Spinal Tap

7/16 - Spinal Tap

7/17 - Spinal Tap

7/18 - Spinal Tap

7/19 - Spinal Tap

THE BLOCKLEY

Upcoming Shows:

7/10 - Spinal Tap

7/11 - Spinal Tap

7/12 - Spinal Tap

7/13 - Spinal Tap

7/14 - Spinal Tap

7/15 - Spinal Tap

7/16 - Spinal Tap

7/17 - Spinal Tap

7/18 - Spinal Tap

7/19 - Spinal Tap

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LALLOUX

PROJEKTFEST 10

8/3: ROBYN & KELIS

8/4: SILVERSTEIN

8/7: GYNIC

at THE BALCONY

8/10: GYNIC

8/11: GYNIC

8/12: GYNIC

8/13: GYNIC

8/14: GYNIC



FAME MUNCHER

> IF YOU SPEND as much time obsessing about food as I do, you've probably dedicated a fleeting moment or two to writing public letters as you drop the act and just start babbling about what they like to eat. Don't care where you're going, Liffords — what kind of bacon do you enjoy? Are you into ginger snap? Or did Tony Hayward? And you, Gaga — does all that machinery a flicked to your face mean you totally opt for easy-to-eat, like smoothies and soups?

While there are a few celeb-kind of discussing your requests at length (see you, Patton Oswalt and Aziz Aslam), the dirty habits of the famous are largely squashed away from us. Cue a fabbing scribbles Matthew and Mark Jacob and their new book, *What the Great Ales: A Culinary History of Food & Fame* (Three Rivers Press, July 12), a collection of quick-but food associates about high-profile folks in multiple sprints.

The Jacob brothers — Matthew's food writer, while Patton's winner Mark is deputy editor of the *Chicago Tribune* — originated the Great Ales inform action-packed fun-brewing. Like many quirky authors, these former filler who don't know that Paul Newman was a hard-boiled agent (Cool Hand Luke?), but for the most part Team Jacob is more informative and funny. The actors section is rich with gems — like Bette Davis was so covered with potatoes that her friends called her "Spud". Quentin Tarantino's acting career was nearly ruined by an exploding forehead gel — but got the most pleasure out of the sports and presidents sections (I only because those who take the field and those who take office always provide a lot of material for comic-book journalists and gossip hounds).

As for real-life things, *Belmont's Girls Book* and *Samurai's Downfall* are food and wine as before, so maybe New York's *Connoisseur of the 1950s* (NY), the *Spiced Wine* (Dorland) was more down-to-earth by her coauthors in the wine-tasting competition. *Chef's Choice* and *Red Hot Chili Peppers* (both players from eating parties on game days, believing they made her top dog).

On to the White House. Calvin Coolidge was a hardcore picnic head who was often caught smoking or playing cards in the First Party. History forward left downed a 10-course feast, for breakfast in every morning platters. And in the late 1930s, the *Presidents' 100-Year Party* (NY) is a vintage general *Man of the House* (NY) for his almost-bailing his infection was caused by dining with T.J. "the spinster" on the series of the *Schuyler* right here in Philly.

(phone: 800-444-4444)

PLATOS FUENTES: Chef Dennis Jimenez's chef at a rustic, old and just gem-like eat among the dining elites of El Rey. Shaper's (Star's) kitchen turns into a homey Mexican food. The restaurant occupies the former Midtown IV Center on Chestnut Street.

BY DEAN LUDWIG



[review]

A KING THING

El Rey's thesaurus don't distract from Dennis Jimenez's solid Mexican fare
By Dean Ludwig

EL REY | 3017 Chestnut St., 315-847-3330, elreyrestaurant.com. Lunch Mon-Fri, 11:30 a.m. - 3 p.m.; dinner Mon-Fri, 5:30 p.m. - 10 p.m.; Sat, 5:30 p.m. - 11 p.m.; Sun, 11 a.m. - 10 p.m.; brunch Sat-Sun, 11 a.m. - 10 p.m.; brunch Sat-Sun, 11 a.m. - 10 p.m.; brunch Sat-Sun, 11 a.m. - 10 p.m.; brunch Sat-Sun, 11 a.m. - 10 p.m.

I take decades of lived experience for its role as a vibrant authentic atmosphere, no matter how talented the design team. That is why Stephen Slater was asked a true gift with his suggestion of Chestnut Street's Midtown IV Dinner space — now has lively Mexican restaurant El Rey.

It's sort of like represented equivalent to buying pre-arranged chicken outlets, the Midtown evening setting in its own historical space. All it needed was Slater's legendary knack for visual stories. The overall structure has been left intact. Inside, the bar has been redrafted with Luster platform shoes, an espresso machine and granite table. Reddish Christen lights, metallic bar and glass and stone materials line the rough-plastered booth, while a non-stained wall is lit up with vintage movie posters. In the Midtown's old

Image space is now The Frontend Room, a dimly lit "speakeasy" with frothy barbeque, purple pastels and fashionable cocktails made by a bartender as a 1950s-style gourmet kitchen and Men's kitchen, on the 1st floor of El Rey. Dishes and El Comano Hall. And the new market finds, food and meat and more homey food, absolutely deliver the fantasy.

What's more, the culinary concept behind El Rey, which self-identifies as a "home-style" restaurant. The menu breaks into plates with prices in the single digits and others topping out in the mid-30s. On an early visit, a server told us to expect the menu to be served family-style, and that the cheaper dishes would be smaller servings than the extra-like specialties.

"Why don't you just call it a real plate?" my companion said.

Most of the plates, though certainly shareable and good value, were, indeed, small. (It's the 1950s-style influence of El Rey's Regga, but one person's "family style" is another's lunch.)

Most of the plates, though certainly shareable and good value, were, indeed, small. (It's the 1950s-style influence of El Rey's Regga, but one person's "family style" is another's lunch.)

What's more, you will want some time to linger over the food here. Designed by Dennis Jimenez, it's very good, holding its own as one of the best dining experiences in the city.

(continued on page 47)



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The food is very good, holding its own amid distracting environs.

place of employ, Kohout, will recognize his signature, like the chicken wings tossed in a crinkle-on like flatbread of tortilla, the shredded meat I brewed in tomato, layered over black beans and topped with shredded lettuce and queso fresco. There's his chile con queso, a large, cheese pulled, stuffed with special ground beef, translucent slices of almond and green-lime squares of dried fruit, herbed with a creamy white sauce and a scattering of popping pomegranate seeds.

Donner has a very with feature, delivering much just where you need it, like the thick tortilla chips nestled in the gently applied blue chile con queso with thin slices of very ripe avocado. God-pollinated chile was pleasantly tinged up with the pink rings of pickled onion, tomato ribbons, avocado chunks and exuberant kernels of corn. A warm corn salad, almost more of a soup, was a real treat, the corn floating in an opaque broth tinged with habanero butter with a sweet, almost vanilla like finish.

The gastros came out as griddle-baked masa rounds supported short shreds of creamy pork piled in the meat were more of these fantastic pickled onion, and was better, too, but it was the creamy pork of hard-boiled egg that lifted them to most stellar status. And their dish that killed was the short rib enchiladas, in which tender shreds of beef were rolled up into plant tortillas and drenched in heady chili with up, almost vanilla tomato sauce, cream and Chihuahua cheese.

The Los Angeles place came with a pleasantly warm side basket of fresh tortillas and the rare opportunity to sample three types of made side by side. There were pork ribs, the tender meat falling off the bone, in a piquant mole — an orange, pineapple-scented sauce as potent as a curry. The polenta style chicken mole was the mostest, with a delectable note of chocolate and a swirl of sesame. Only the lamb component of the three was disappointed, the slices of meat slithering in mole negro every day and gently refusing to soak up any of the sauce's delicious tanginess.

The twice-baked potatoes but did not work. The perfectly ridged in the cornmeal were a nice touch, as was their delicate onion sauce, but the meat lacked punch. The habanero sauce, with cream-dusted fish draped on three-hole tortillas with pickled onions, were fresh but overbearing.

Donner was confined to a limited selection — cheese and some homemade corn cream and sweet. Though these good cheese omelets (a thick, tangy egg on top) was infinitely delicious, the crumbly fried strips of dough were a bit soggy in the middle. The corn crepes, Mexican chocolate and mango jalapeno, were awfully dense, crumbly and wonderful — only the spices in both cases was too subtle to truly enhance the dominant flavor.

For a Shore restaurant, the beverages here are also narrowly carried. Some bottled-beer, beer, five drinks, a handful of wines and a few specialty cocktails. A nice selection of liqueurs and some non-alcoholic drinks like Mexican sodas and again these rounds out the place. It's nice to have a drink list that doesn't rival the menu for reading time. In some cases — and maybe especially in a room with as much personality as a restaurant with as many intense flavors as this — less really is more.

(Editorial@WishyPaper.net)

♦ WHAT'S COOKING



R21. Summer Wine Series: Spain Tue., July 13, 8-10 p.m., \$20 ▶ This is the inaugural installment of R21's new dinner series staged by some of the world's most prominent wine regions. Chef Daniel Stern will come up with a four-course menu that pairs with the traditional yet progressive characteristics of the Spanish wine he's highlighting. The meal is open only to R21 diners; reservations required. *ACL, The Residences at Two Liberty Place, 55 S. 26th St., 215-564-5337, r21restaurant.com.*

Baltimore Avenue Diner Brock Th., July 8, 5-10:30 p.m., pay as you go ▶ The University City District unveiled a tasty way to make five-dollar steaks disappear last month with its Dollar Steak. It was a huge hit, and tonight it's coming back for round two. Fifteen participating merchants along Baltimore Avenue are offering \$1 steaks; drink and enjoy an extra \$1 Dabik, coffee or Gold Standard, late-meat vegan sandwich or Green Lane and place of pizza at Duck Street. *Baltimore Avenue between 43th and 55th streets, universitycity.org.*

Flamencos Brattle Day Festival Th. Jan., July 8-12 ▶ There are quite a few Brattle Day celebrations in Philly, but Flamencos's four-day fest is tops. There's a live show, regional tasting dinners (Belgian Café, London Grill) and other parties like the one at Tomelnoch's (before they'll leave Marc Antonetto's staged cocktail). On July 10, at Eastern State Penitentiary you can "stare the Brattle" with water guns to Antonetto (aka London Grill owner Terry Bush McNally) knows more than 2,000 Brattle's. Krumpets from the tower. Let them eat TastyDuke! Visit flamencosbrattleday.com for more.

Grilled Cheese and Beer Tasting at World Café Live Th., July 13, 8 p.m., \$35 ▶ Try four grilled cheese sandwiches, each built with locally sourced, under-the-sun-ripened ingredients and paired with a different beer — then finish it all off with a midday beer dessert. (In the past, they've served Old Bay cheddar on bruschetta with a miso crisquette and a Yankee Sauce, plus events like Dunk Marc Raspberry Ale over soft chocolate saucers.) *World Café is a grilled cheese/beer dinner planned for August and September. Th. World Café Live, 1025 Walnut St., 215-222-1400, worldcafe.com.*

—Eric Hanner

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feeding frenzy
By Drew Lasser



• NOW EATING

Cups & Chairs Tea Café | As you might've gathered from the name, Kyle Tea's quaint Quaker Village café specializes in teas served from around the world — available brewed on premises, or take-out to enjoy at home — plus comfy chairs to sit in while you sip. One of Tea's greatest loves is matcha, the potent, stone-ground green tea traditionally used in Japanese tea ceremonies, the hard-to-find treat is available here, as is (soon to be) proper wools in which to serve it. Tea's also offering a menu of light bites in addition to her 50-tea selection. Hours: Mon-Fri, 7 a.m.-6 p.m.; Sat, 8 a.m.-4 p.m.; Sun, 8 a.m.-6 p.m. 700 3rd St. & Arch St., 215-238-9724.

Loving Hut | An international vegan food chain, Loving Hut has opened its first Philadelphia location on South Street — kinda fancy when you consider restaurant-dining Brachas and Schmitts is right down the block. Every LH restaurant has a different menu based on local purveyors. This particular location, which has a small dining area in the back, specializes in vegan sushi (not sashimayammer still). They also do bubble tea and smoothies, meaning you can definitely guess this is a drink from your Loving Hut. 740 South St., 215-494-2955.

• LITTLE BITTLES

Astoria (700 S. 3rd St.) | One neighborhood favorite from former Leacock chef Matthew Levin, should soft-open in the middle of next week. **Special Request** is the name of the wood-fired, Montreal-style bistro shop opening near Mottamoose Square, at 300 S. 3rd St., around Labor Day weekend. **The Natural Chocolate** shops at 5421 Walnut St. and 33 S. 4th St. are in the process of becoming locations of a newly located dairy called **Artisanella Café**. The restaurant will continue to carry Krask Chocolate bread sweets. **The Barbican** near **Fervent Doves** is opening a liquor-licensed. Center City location at 775 Chestnut St., the former home of **Goodburger**.

Back to the Future and restaurant news in this *feeder's* paper out on Wed. 781-4444 ext. 314

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